

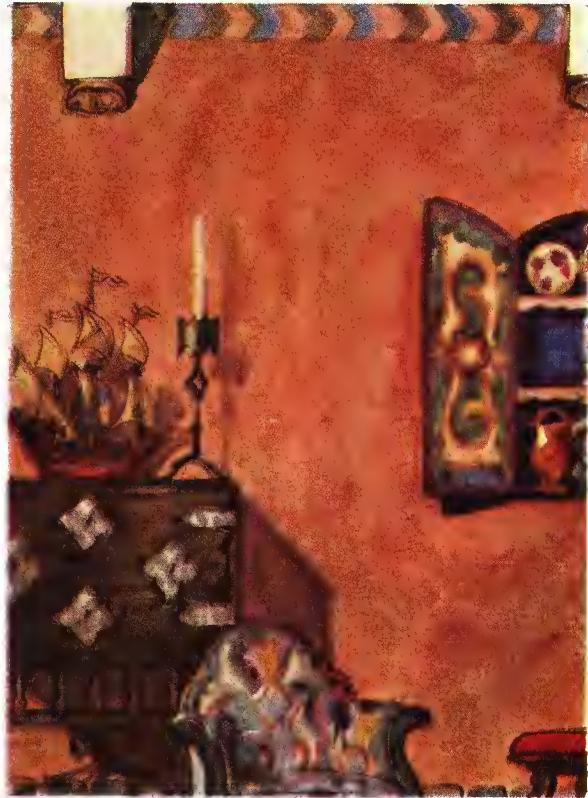
# **SHERWIN-WILLIAMS**

## **Sponge ^ ^ ^ ^ Stipple WALL EFFECTS**



# **SHERWIN-WILLIAMS**

## **Tiffany GLAZE EFFECTS**



**for WASHABLE  
TEXTURED  
WALLS**



## Textured Surfaces Make More Beautiful Walls

**SHERWIN-WILLIAMS**

### No. 96 WALL PAINT (Heavy Body)

Wall Paint No. 96 is so responsive to the painter's ingenuity that there is practically no limit to the variety of handsome wall textures it will produce. A smooth flat block was pounced over the wet paint to obtain this texture. By lifting the block at changing angles the ripple flows in different directions. No. 96 Wall Paint produces a softer, more rounded print than a texture paint.

This texture may be produced in higher or lower relief by applying a heavy or light coat of Wall Paint No. 96. An advantage much appreciated by the housewife is that these textures are not dust catchers. Wall Paint No. 96 has that top flow which rounds off all projecting points so that they not only do not catch the dirt but do not snag the cloth when cleaning. The relief can be accentuated by glazing with a contrasting color and by wiping the highlights clean just before the material sets hard. Any color combination that is effective in Tiffany can be used over these textures.

Many additional textures may be produced with Wall Paint No. 96. Write to the S-W Decorative Studios for booklet.



**Rough Textured Walls are More Beautiful Glazed with S-W Glazing Liquid**

The illustrations show how Glazing Liquid tinted with First Quality Oil Color brings out the character of a rough textured wall by "wiping" to emphasize the "highlights."

## DIRECTIONS

**SHERWIN-WILLIAMS**

### Textured Tiffany Effects

Textured Tiffany Glaze work is produced with S-W Glazing Liquid tinted with S-W First Quality Oil Colors. It may be applied over any solid color such as Flat-Tone, Semi-Lustre, Enameloid or gold and silver bronze or leaf. S-W Glazing Liquid is a specially treated oil preparation of fairly heavy body which dries to an egg-shell lustre and washes easily with soap and water. No wax is used in it and it may be re-coated without trouble.

A wide variety of textures may be produced in S-W Textured Tiffany work because S-W Glazing Liquid will take and hold most interesting prints or stippling effects—it does not "flow back." A stippling brush is used for a smooth texture and by stippling with a sponge, a crumpled cloth, tissue paper or newspaper, the texture, or print, can be enlarged and made more prominent to suit the size of the room or the panel being decorated.

See the Color Book at Paint Headquarters for suggestions for innumerable color combinations and textures.

#### **Directions for Textured Tiffany Glaze Effects over any Suitable Ground Color**

**SPECIAL NOTE:** It is of greatest importance in all glaze work that the foundation color be absolutely tight. Follow instructions carefully under DIRECTIONS FOR USING FLAT-TONE. Woodwork and furniture finished with S-W Semi-Lustre or Enameloid usually are tight and cause no difficulty in glazing or antiquing.

#### **Final Coat over Groundwork of Flat-Tone, Semi-Lustre or Enameloid**

Use S-W First Quality Oil Colors for tinting S-W Glazing Liquid to the desired depth of color. Do not use paint for this purpose because a muddy effect results.

Where an effect of two or more colors is used in glazing, tint separate batches of Glazing Liquid to the same relative strength of color. If one of the colors is to predominate on the surface, apply it over larger areas of surface but do not make the tint stronger. It will assist in glazing to precede the colored glaze coat with a coat of *untinted* Glazing Liquid. Cover only as much surface as can be conveniently stippled before the material sets up. Use a 4" or 6" wall brush.

Stippling should be done immediately after brushing on the tinted glaze. Use a crumpled cloth, a wad of crumpled tissue paper or newspaper or a stippling brush, depending upon the degree of texture desired.

Suggestions for color combinations will be gladly furnished without obligation if you call at Sherwin-Williams Paint Headquarters. They will also be glad to place the services of the S-W Decorative Studios at your disposal if you are planning the decoration of your home or building.

**THE SHERWIN-WILLIAMS CO.**

ADMINISTRATION OFFICES: CLEVELAND, OHIO

SALES OFFICES, FACTORIES AND WAREHOUSES  
IN PRINCIPAL CITIES

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## **DIRECTIONS**

**SHERWIN-WILLIAMS**

### **Sponge Stipple Effects**

Multi-color sponge stippling produces an interesting printed texture over any painted wall surface of Flat-Tone, Semi-Lustre or Enameloid, either rough or smooth plaster. In addition to being a beautiful, high class finish Multi-color stippling helps to make an uneven or patchy wall less conspicuous.

#### **Directions for Printing Final Tapestry-Like Texture over Groundwork of Flat-Tone**

Flat-Tone is to be used for all stipple effects and, unless otherwise specified, the colors are to be used as they come in the can, without reduction. Some multi-color stipple effects are obtained through combining two of the regular colors of Flat-Tone. Special effects may also be produced by tinting Flat-Tone with S-W First Quality Oil Colors.

#### **Selection of Sponge for Stippling**

The sponge is chosen for its texture and the kind of print it will make. For a small job an expensive sponge is not necessary. Where there are several rooms or much surface a good wool sponge will wear enough better to be worth while. The bottom of the sponge is the surface used and should be trimmed flat to make a good print.

#### **Soften the Sponge in Water**

Rinse the sponge out in water to soften it and open it up. Leave it quite damp for stippling.

As soon as the Flat-Tone ground color is flattened out it can be sponge stippled. Pour out a small quantity of the Flat-Tone stipple color specified, on to a board or newspaper. Rub the sponge into this (do not dip the sponge into the pail). Tap the sponge once or twice on to the board to remove the surplus paint and then stipple directly on to the wall.

When stippling, tap the sponge straight on to the surface without any turning or twisting motion. Overlap the prints slightly. A firm but not too heavy stroke is best. The process is extremely simple—merely see that an even screen or spotting is secured over the entire surface.

#### **Two or More Stipple Colors**

Where two or more stipple colors are specified, the next color may, but need not, follow immediately. Clean out the sponge and stipple the new color directly over the preceding one. It is not necessary to wait until the first stipple is dry or hard.

#### **Cleaning the Sponge**

Wash the paint out with benzine, gasoline or turpentine. If the sponge is to be used right away, rinse in water to open it up again and proceed to stipple. If the sponge is to be put away, wash out in soap and water to prevent hardening.

**SHERWIN-WILLIAMS**

## **First Quality Oil Colors**

#### **Cleaner in Tone -- More Economical Tinting**

To meet the exacting demand of the master painter and decorator, Sherwin-Williams First Quality Oil Colors are manufactured to assure uniformity and dependability at all times.

These qualities make Sherwin-Williams First Quality Oil Colors the most economical to use:

**1—RAW MATERIALS**—A large part of the basic colors are made in our own plants and under our control at all times. All other colors not of our manufacture such as siennas, umbers and ochres, are carefully tested to maintain a uniform product. The quantities required for our enormous output naturally puts us in a position to select the quality and types of raw materials most desirable. These chemically pure colors are then ground in pure refined linseed oil.

**2—TINTING STRENGTH**—These colors are more economical for general use than cheaper, impure colors of weak, uncertain strength. The colors used in Sherwin-Williams First Quality Oil Colors are developed and selected to give maximum tinting strength. They will prove their economy because of the smaller quantity of color needed to produce a certain tint.

**3—TONE**—Clearness of tone is found in every Sherwin-Williams First Quality Oil Color and assures not only clear and clean tints but in glazing and Tiffany work their clearness and richness produces finishes that are outstanding.

**4—FINENESS OF GRIND**—Every color is ground to impalpable fineness. This not only adds to the tinting strength and clearness of tone but it permits their use in all types of painting and decorating work whether it be tinting of house paint or the finest enamel.

**5—COST**—The economy of oil colors cannot be determined by cost per can. Very often the cheapest in the can is the most expensive because it requires so much more color to obtain a given shade. Every Sherwin-Williams First Quality Oil Color is manufactured to produce the most beautiful results at the lowest cost.

## Textured Tiffany Effects

### Specifications for Effects Shown in this Folder

#### GROUNDWORK

Apply S-W Flat-Tone in the color indicated for each effect. Follow the directions on the package.

#### FINAL EFFECT

Tint S-W Glazing Liquid to the desired depth with S-W First Quality Oil Colors specified for each effect.

Glaze Effect No.	Foundation Color	Glaze Color
1	Flat-Tone Ivory	Orange Lake
3	Flat-Tone Ivory	Japanese Brown
5	Flat-Tone White	1st, Ivory Drop Black 2nd, Ultramarine Blue
6	Flat-Tone White	1st, Chrome Green Dark 2nd, Ultramarine Blue
7	Flat-Tone White	1st, Chrome Green Dark 2nd, English Rose Lake 3rd, Orange Lake
8	Flat-Tone White	1st, Orange Lake 2nd, English Rose Lake
29	Flat-Tone Caen Stone	1st, Ultramarine Blue 2nd, Japanese Brown
36	Flat-Tone Caen Stone	1st, Ivory Drop Black 2nd, Burnt Sienna
49	Flat-Tone White	Ivory Drop Black
69	Flat-Tone Caen Stone	1st, Raw Sienna 2nd, Raw Umber 3rd, Chrome Green Light
94	Flat-Tone Caen Stone	Van Dyke Brown
96	Flat-Tone White two parts and Shell Pink one part	English Rose Lake

## TIFFANY GLAZE EFFECT TEXTURES



Stippled with a Sponge.



Stippled with Tissue Paper.



Patted with a Crumpled Cloth.



Rose Pattern  
Crumpled Cloth.  
(Twisting Motion)



Plumed Scroll  
Produced with  
a Crumpled Cloth.



Opaque Glaze  
Rolled with a  
Newspaper.

## Sponge Stipple Effects

### Specifications for Effects Shown in this Folder

#### GROUNDWORK

Apply S-W Flat-Tone in the color indicated for each effect. Follow the directions on the package.

#### FINAL EFFECT

Follow the directions for stippling shown elsewhere in this folder.

Stipple Effect No.	Foundation Color	Stipple Color
5	Canary Yellow	Ivory Tan
7	Shell Pink	Shell Pink one part and White two parts
10	Caen Stone	Orchid
15	Bright Sage and Ivory Tan, equal parts	1st, Canary Yellow 2nd, Orchid
16	Orchid	Orchid tinted with First Quality Oil Color English Rose Lake
17	Pale Green	Pale Green and White, equal parts
19	Cream Gray	1st, Ivory 2nd, Flat-Tone Shell Pink and Ivory, equal parts
23	Bright Sage	Bright Sage and Buff, equal parts
34	Sky Blue and Caen Stone, equal parts	Caen Stone
48	Ivory Tan	Cream
87	Ivory	Cream Gray
93	Caen Stone	Bright Sage one part and White four parts



Studios assist in working out the most  
color scheme for any building to be  
and artists is employed who, from their  
ply qualified to give expert advice for  
building be a small cottage or pretentious  
are received not only from the home  
rators and architects as well.

## **SHERWIN-WILLIAMS** **Multi-Color** **Sponge Stipple Effects**

A decorator wrote to the Sherwin-Williams Decorative Studios about 14 years ago stating that a client of his requested that he reproduce a certain wallpaper pattern in S-W Washable FLAT-TONE. The Studios not only solved this decorator's problem but conceived the idea and immediately developed from this experimental work, the first Multi-Color sponge stipple work, which has remained steadily popular to this day.

The simplicity of application and the low cost of these so-called "liquid wallpaper" effects meet a great need for a good decorative wall finish that everyone can afford.

Sponge stippling has very practical value. It brings texture and interest to plain surfaces; it is a great help in making a patched wall presentable; it is a serviceable finish because it does not show soil or finger marks as readily as a plain finish. Thus it is much used in public buildings, restaurants, corridors, etc.

Color harmony with the furnishings of a room is made easier by sponge stippling. The room colors can be woven into the wall color by stippling. Adjoining rooms are brought into relation in like manner by using a stipple color that is common to both rooms so that, even if the two room colors are as different as blue and green, the same stipple color used over both ground colors will make them seem better related.

This sponge stipple work may be varied still further by laying off the wall in panels and stippling these panels while leaving the balance of the wall in plain color. The panels can be marked off by mouldings or simply by a stripe or narrow stencil.

In selecting stipple colors the tint may be either lighter or darker than the ground color, depending upon the effect desired.

**with SHERWIN-WILLIAMS Flat-Tone**

# SHERWIN-WILLIAMS

## Textured Tiffany Glaze Effects

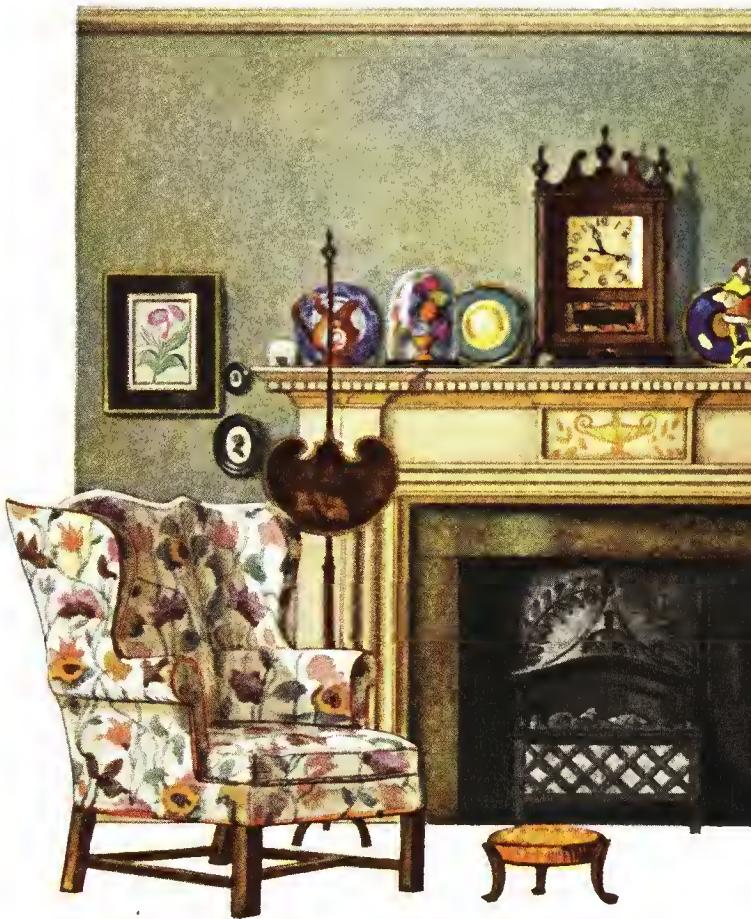
Textured Tiffany work is an individual decorative finish developed by Sherwin-Williams Decorative Studios for use on interior walls and enameled woodwork and furniture. It owes its richness and distinctiveness to the special type of glazing liquid with which the work is done.

The surface to be decorated is first finished in a solid color. S-W Semi-Lustre or Flat-Tone are used to "ground in" walls and ceilings, although some very rich effects are also produced over gold and aluminum. S-W Enameloid is used as the foundation color for woodwork and furniture, and the effects the decorator can produce are by no means limited to ordinary "antiquing," but the variability of the process will enable him to develop new ideas and new effects.

S-W Glazing Liquid is a specially treated oil preparation which has the unique characteristic of taking and holding a print without a flow back. It dries to a soft egg-shell sheen and does not require starching either for flatting or for washability. Glazing Liquid contains no wax or harmful flattening agent to interfere with re-coating at any time.

The degree of texture produced in glazing the surface is controlled by the tool used in stippling. A soft blend without texture is secured by using a regular stippling brush. A slightly rougher texture follows when a sponge is used and the more pronounced textures are obtained by stippling with a crumpled cloth, a wad of tissue paper or a twisted roll of newspaper.

S-W First Quality Oil Colors are used for tinting S-W Glazing Liquid to the desired depth of color. They are clear toned and produce clean tints in a complete range of values because of their purity and fineness of grind.



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HE Sherwin-Williams Decorators are effective, practical and economical. A staff of decorators, trained and experienced, are available for decorative work, whether the job is for a public hall. Requests for service come from the owner, but from contracting de-

## More Lastingly Beautiful Walls

# FLAT-TONE SPONGE STIPPLE EFFECTS



SPONGE STIPPLE NO. 34



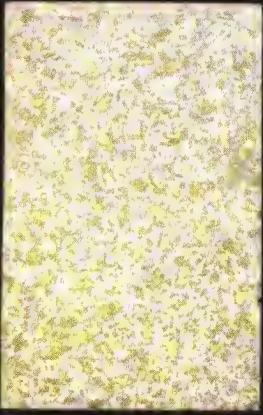
SPONGE STIPPLE NO. 87



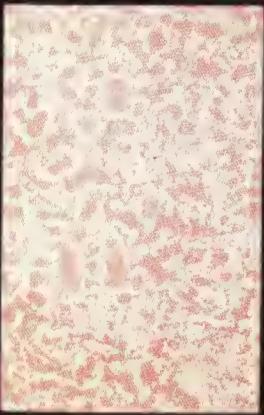
SPONGE STIPPLE NO. 10



SPONGE STIPPLE NO. 17



SPONGE STIPPLE NO. 15



SPONGE STIPPLE NO. 7



SPONGE STIPPLE NO. 16



SPONGE STIPPLE NO. 93



SPONGE STIPPLE NO. 19



SPONGE STIPPLE NO. 5



SPONGE STIPPLE NO. 48



SPONGE STIPPLE NO. 23

\* are given on the back of this folder.

# TEXTURED TIFFANY GLAZE EFFECTS



TEXTURED TIFFANY NO. 3



TEXTURED TIFFANY NO. 5



TEXTURED TIFFANY NO. 69



TEXTURED TIFFANY NO. 1



TEXTURED TIFFANY NO. 96



TEXTURED TIFFANY NO. 8



TEXTURED TIFFANY NO. 36



TEXTURED TIFFANY NO. 48



TEXTURED TIFFANY NO. 6



TEXTURED TIFFANY NO. 7



TEXTURED TIFFANY NO. 29



TEXTURED TIFFANY NO. 94

The specifications for obtaining these effects

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